

COLUMBIA RECORD CLUB MAGAZINE

VOL. 1, NO. 1



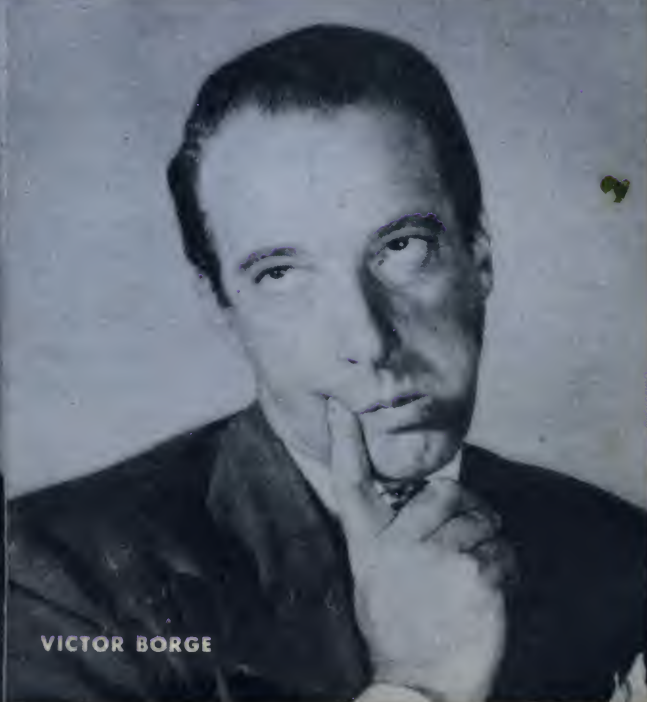
PAUL WESTON



DAVE BRUBECK



DIMITRI
MITROPOULOS



VICTOR BORGE

classical . . . regular selection

*...three of the most colorful and popular
orchestral scores ever created*

ALL THIS ON ONE 12" COLUMBIA (LP) RECORD

Caucasian Sketches, Op. 10

(Ippolitov-Ivanov)

Polovtsian Dances

(From "Prince Igor") (Borodin)

In the Steppes of Central Asia

(Borodin)

**Philharmonic-Symphony Orchestra of New York,
Dimitri Mitropoulos conducting**

CL 751 . . . \$3.95

NOTE: This Selection will be mailed to you automatically, if you are enrolled in the Classical Division. If you do not wish this record, please notify us by mailing the enclosed form.



EXOTIC MUSIC THAT CAPTURES ALL THE MYSTERY AND PAGEANTRY OF THE NEAR EAST

Caucasian Sketches

Op. 10 (Ippolitov-Ivanov)

Stretching eastward from the Sea of Azov, to the ancient Caspian seaport of Baku lie the Caucasus . . . a 750 mile long range of majestic snow-capped mountains. Their narrow winding passes and vast bordering plains have served as arenas in which mighty Empires rose, clashed and fell . . . the almost legendary Scythian Empire, the Armenian, the Persian, the Ottoman. For the Caucasus are rich in resources and strategically situated . . . the last outpost of southwest Europe, the inviting gateway to all of Asia!

This is the historic region through which Ippolitov-Ivanov takes you in his vivid *Caucasian Sketches*, a unique musical tapestry of exotic pattern.

In the first movement, *In a Mountain Pass*, the lonely horns calling and echoing and the sudden sheer rush of the strings and brass summon up a bleak landscape of rugged mountains and steep precipices—sublime, but terrifying.

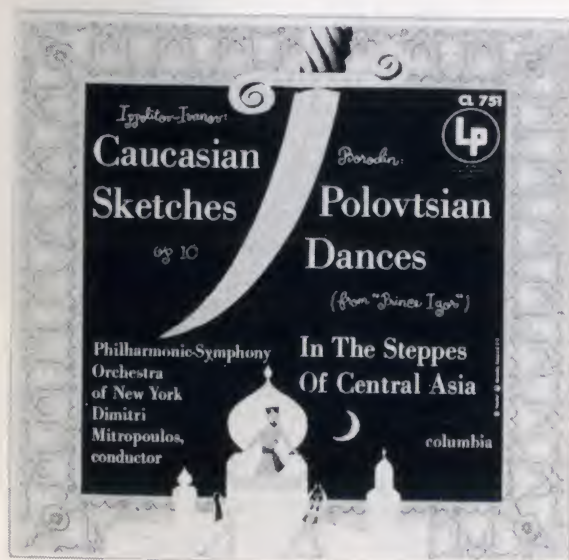
In the Village comes as a relief, with its warm human dialogue of English horn and viola—like the quiet voices of the villagers as they go about their homely,

everyday concerns . . . giving way briefly to a native dance in which they beat their tambourines and twirl about, laughing with the excitement of the moment's reprieve from their harsh lot.

The third movement, *In the Mosque*, is an amazing tone-painting in which the composer has miraculously caught the hushed reverence and awe of the people at prayer.

And finally, in the *Procession of the Sardar*, the chieftain moves through the streets of the village, erect, unsmiling, fearsome, attended by his retinue. As he approaches, the barbaric splendor of the music literally overwhelms us with the power of the man astride his champing, half-wild horse!

Such are the sights you will “see” and hear in Ippolitov-Ivanov’s magical *Caucasian Sketches*—one of the most colorful scores ever composed! This is the kind of music for which Dimitri Mitropoulos has a special flair—and his reading of the work here with the famous New York Philharmonic brings out all the rich details of the score in a truly exciting and definitive performance.



Ippolitov-Ivanov was a fortunate composer indeed! He enjoyed tremendous popularity in his lifetime . . . and was honored by the Czarist regime as well as by the succeeding Soviets!

Born in 1859, he entered at seventeen the St. Petersburg Conservatory and became one of Rimsky-Korsakov’s star pupils. In 1882, he was appointed director of the Music School at Tiflis, in the heart of the Caucasus. There he gathered the rich and colorful folk music on which he based many of his works.

His operas, orchestral works, chamber music, songs were all well received but even if he had composed the *Caucasian Sketches* alone, his place in musical history would still be secure!



ALEXANDER BORODIN

**CHEMIST, SURGEON,
LECTURER, WRITER . . .**

*he had to compose his
musical masterpieces
in his spare time*

Few men are endowed with artistic and scientific genius in equal measure. Leonardo da Vinci was one; Alexander Borodin (1833-1887) was another. By profession one of Russia's most important experimental chemists, he was also a brilliant surgeon and a famous lecturer and writer in the field of science. But he is celebrated today as a great composer—and therein lies one of the strangest stories in the history of music!

It might be said that Borodin was a composer almost in spite of himself. Music, to be sure, had always interested him. In his twenties he was one of the famous "Five" (with Balakirev, Cui, Moussorgsky, and Rimsky-Korsakov), whose aim was to create a national musical expression. For Borodin, however, science came first; he considered his music as more or less of a hobby. But what a hobby it was!

Snatching whatever leisure hours he could from his professional work, he created a body of musical art that was the envy of his contemporaries. Indeed, they thought more of his musical gift than apparently he himself did. Without the urging of Balakirev and Rimsky-Korsakov he would never have completed his masterpieces, perhaps never even have undertaken them. As it was, he did not live to finish his huge opera, *Prince Igor*—but somehow he managed to write most of it, as well as two symphonies and the great symphonic poem *In the Steppes of Central Asia*. Truly, Borodin's was a productive "pastime"—leaving the world of music richer than before!

Polovtsian Dances from "Prince Igor"

Nothing about the music of Borodin suggests that it was conceived among the test tubes and chemical retorts of his laboratory, or in the surgical wards of hospitals—which was where inspiration often came to this versatile genius! For here is music of incomparable tonal opulence and rhythmic excitement, overflowing with melody and vivid with evocative power. It is Russian music to the core—colorful, virile, irresistible in its unbridled passion. This is not the music of a man of science, but of a great Russian poet who expressed the soul of his tragic country in music, and expressed it as powerfully as did Dostoevski in words!

The *Polovtsian Dances* from "Prince Igor" evoke the Asia of the eleventh century. The fierce Polovtsi tribe of Tartars have taken Prince Igor captive, but because of his noble birth he is treated more like an honored guest than a prisoner of war. At a great feast one night the Khan entertains him, and the warriors and slavegirls dance for his pleasure. In the flickering light of the campfires, glowing on the warriors' shields and the skins of wild beasts hung from the tents of the Tartars, we are caught up in the swirling, stamping excitement of the dancers until it seems that human endurance has reached its limit—and yet the dances go on, mounting in savage abandon, as though the participants were possessed!

In the Steppes of Central Asia

One of the most striking orchestral pictures in all music, *In the Steppes of Central Asia* depicts a caravan approaching in the ominous silence of the wild, arid steppes. The horses and camels pick their way cautiously across the immense desert, as though sensing the invisible danger around them. The Russian military escort rides in the vanguard, their muskets slung across their saddles, their eyes scanning the horizon alertly. The caravan passes slowly on, the dust it has raised settles down, and the vast, ancient silence closes in.

Once again Dimitri Mitropoulos leads the New York Philharmonic in a magnificent performance of these two exciting scores.

classical...alternate selection

Beethoven:

The Backbone of any Classical Record Collection

CONCERTO NO. 2 IN B-FLAT MAJOR FOR PIANO AND ORCHESTRA, Op. 19
CONCERTO NO. 4 IN G MAJOR FOR PIANO AND ORCHESTRA, Op. 58

Rudolf Serkin, Piano, with The Philadelphia Orchestra, Eugene Ormandy conducting ML 5037 . . . \$4.98



RUDOLF SERKIN

Rudolf Serkin, acknowledged master interpreter of Beethoven, shares the spotlight with "The World's Greatest Orchestra", under the direction of Eugene Ormandy, in this crowning achievement. These remarkable recordings of the Second and Fourth Piano Concertos (the first time they have been coupled on one record) complete the monumental cycle of Beethoven Piano Concertos by these master musicians.

When Ludwig van Beethoven (1770-1827) came to Vienna in November of 1792, the first thing he did was to rent a piano. It was an imperative necessity for composing and practicing, for in those days a composer could only make a living by doubling in the role of a performer. The awkward young man cut a strange figure in the fashionable drawing rooms of the city . . . but despite his odd gestures, brusque manner and slovenly dress, he made a profound impression on the Viennese aristocracy. While there were disputes as to his talents as a pianist (some claimed him the true successor to Mozart as a virtuoso, others were not so enthusiastic), nobody questioned his command of the resources of the instrument as a composer.

The Second Concerto

The Piano Concerto No. 2 was composed a few years after Beethoven's arrival in Vienna. Its gay spirits, sparkling mel-

odies, and exquisite classical form clearly showed Mozart's influence on the youthful Beethoven. But, even here, the imprint of Beethoven's powerful personality begins to make itself felt.

In the years that separate the Second and Fourth Concertos, Beethoven grew from a young musician of great talent into the master composer. Despite poverty, personal unhappiness, and the approach of deafness, during this period he wrote the superb Third Piano Concerto (ML 4738), the fiery "Appassionata" Sonata (ML 4622), and the revolutionary composition, "Eroica" Symphony (ML 4228).

The Fourth Concerto

Beethoven begins the Fourth Concerto with a break in tradition by prefacing the usual orchestral introduction with a piano solo that states the opening theme. (One can imagine the astonishment with which this radical innovation was received!) Quietly the piano begins, the orchestra joins, picking up the theme. Flowing melodies and broad orchestral accompaniment sweep the listener into the realm of Beethoven the creator. The slow movement is particularly arresting, with its strange, almost mystical exaltation—one of the most extraordinary movements in all music.

The works of Beethoven form the very backbone of any classical record collection. The ideal coupling of these two works—an early work and one produced at the height of Beethoven's powers—performed by outstanding artists of our time, is certainly one of the great contributions to the field of recorded music.

NOTE: *This Alternate may be purchased in addition to or in place of the Regular Selection...and purchase counts toward Bonus record credit.*



EUGENE ORMANDY



Mood for 12

Hi-Fi From Hollywood

Paul Weston

and his Orchestra
CL 693 \$3.95

Never before mood music like this . . .

Take the phone off the hook, lie down on the couch and treat yourself to a long-playing musical holiday, the like of which you never enjoyed before! Close your eyes . . . there's no hurry, no rush!

Just forget about everything as the "Master of Mood Music" and his matchless orchestra perform, for you, these delightful miniature jazz concerts . . . with 12 great "pop" soloists improvising easily and pleasantly on 12 all-time favorites.

Here, for once, is something so entirely new in mood music that Paul Weston himself considers it his best album! *Mood For 12*, he says, "is the warmest and most interesting I've ever had anything to do with—mostly because of the terrific solos of the guys."

And you'll agree as you listen dreamily to the scintillating keyboards of Paul Smith and Stanley Wrightsman—the dazzling trumpets of Ziggy Elman and Clyde Hurley—the high-note artistry of Ted Nash. You'll thrill to these exciting, playful improvisations from the rhapsodic saxophones of Babe Russin and Eddie Miller and the trombones of Bill Schaefer and Joe Howard, the brilliant guitars of Barney Kessel and George Van Eps, the delightful clarinet of Matty Matlock. Whenever you feel "tied down", listen to *Mood for 12* in the privacy of your roving daydreams and discover for yourself why this amazing album is the most pleasurable long playing musical holiday you ever enjoyed!

Here Are the 12 Numbers On This One Record

It's the Talk of the Town (Tenor Sax solo, Babe Russin) • *I'm Comin' Virginia* (Trombone solo, Bill Schaefer) • *Memories of You* (Trumpet solo, Clyde Hurley) • *Nice Work if You Can Get It* (Piano solo, Paul Smith, Courtesy Capitol Records) • *Emaline* (Tenor Sax solo, Eddie Miller) • *My Funny Valentine* (Guitar solo, Barney Kessel, Courtesy Contemporary Records) • *Skylark* (Tenor Sax solo, Ted Nash) • *Judy* (Clarinet solo, Matty Matlock) • *Louisiana* (Guitar solo, George Van Eps) • *Georgia On My Mind* (Trombone solo, Joe Howard) • *Between the Devil and the Deep Blue Sea* (Piano solo, Stanley Wrightsman) • *Confessin'* (Trumpet solo, Ziggy Elman)

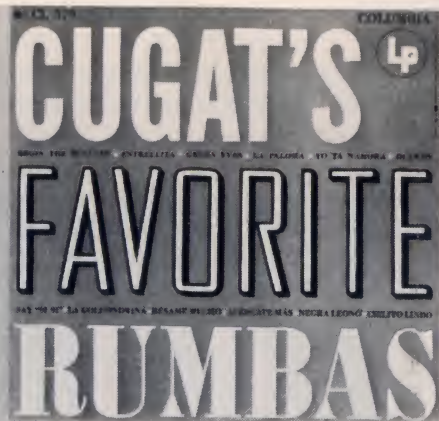
NOTE: This Selection will be mailed to you automatically, if you are enrolled in the Listening and Dancing Division. If you do not wish this record, please notify us by mailing the enclosed form.

. alternate selection



Cugat's favorite rumbas

Xavier Cugat
and his Orchestra
CL 579 \$3.95



the King of the Rumba presents lilting Latin-American rhythms

In the middle thirties, rumba — and Xavier Cugat — became a national epidemic. The nation has never recovered. The fascinating rhythms and provocative percussion create an irresistible desire to dance.

No one seems to know exactly why the rumba was so long undiscovered by North Americans. Until Cugat came along and popularized the rumba, scores of rhythms came and went but the exciting music from south of the border was overlooked. Only the tango, during the age of Valentino, ever caught the fancy of the United States.

The inimitable lilt of a Cugat rumba comes from his long association with music. He was born in Barcelona, Spain, and when he was very young the family moved to Cuba. There young Xavier heard the intriguing rhythms of the country, and became interested in music. Cugat set to work immediately to master the violin. With characteristic determination he vowed that if by a given date, he were not the world's greatest violinist, he would quit. He quit.

The Concert Hall's Loss — Dancing America's Gain!

Cugat then went to work for the *Los Angeles Times*, drawing his famous cartoons and caricatures. But the call of music was too strong. When he unleashed the overpowering tempos of the rumba with his first orchestra, he was an immediate hit. From that moment on he became the unofficial ambassador from South America to the United States.

In this collection he presents twelve of his most popular rumba arrangements, throbbing with the rhythm and color of the tropics. They represent a fascinating cross-section of the Cugat style, from *Begin the Beguine*, in a flavorful rumba setting, to the lovely *Acércate Más*, and the brilliantly treated *Green Eyes*. To each of these rumbas Cugat brings his flair for evoking a tropical mood, and they are as delightful for listening as they are for dancing.

Here Are the 12 Exciting Cugat Favorites!

Begin the Beguine • *Estrellita* • *Green Eyes* • *La Paloma* • *Yo Ta Namora* •
Duerme • *Say "Si Si"* • *La Golondrina* • *Bésame Mucho* • *Acércate Más*
• *Negra Leono* • *Cielito Lindo*

NOTE: This Alternate may be purchased in addition to or in place of the Regular Selection . . . and purchase counts toward Bonus record credit.

broadway, movies, television and music regular selection

**A Hilarious On-Stage Performance Recording of
"the funniest entertainer in the world"**



Victor Borge *Comedy in Music*

CL 554 . . . \$3.95

Comedy in Music is not only spectacularly funny, it is a spectacularly successful idea. Here, in a recording made from an actual stage performance, is one of Victor Borge's skirmishes with the world of music. Funny and slightly serious by turns, Borge on this record grapples with Rachmaninoff's Second Piano Concerto, attempts to play Debussy's *Claire de Lune* and stumbles out of it with the indignant comment, "Don't you like it?" He plays *Happy Birthday* in the manner of many composers ("Which Bach—Johann Sebastian or Offen?"). In an aside Borge explains the difficulties he experiences with a self-winding watch, while the audience is convulsed with laughter. Later in the program, as a serious musician, Borge supplies the audience with a beautiful medley of popular songs.

Beethoven A La Borge

Examples of serious artists with comic gifts are woefully few. When a concert pianist comes along who pokes fun not at great music, but at the ridiculous air of solemnity that surrounds it, a rare and happy occasion has arrived. Mr. Borge served notice of his bent early in life, and has been at it ever since. A child prodigy in Copenhagen, where he was born, he was often asked by his parents to play for guests. Little Victor obliged and ran through his repertoire. Then, while his uneasy parents wondered how to prevent it, he would announce a Beethoven sonata and whirl his way through a piece of his own composition. The guests would respond with appropriate remarks about "noble Beethoven" and "superb interpretation"

while the infant phenomenon shook with silent laughter.

Having survived any number of wheezes about "the un-melancholy Dane", Victor Borge climbed triumphantly to the peak of his career on the evening of October 2, 1953 when he opened on Broadway with his one-man show. A resounding success in his native Denmark, and a veteran of the concert stage, radio, television and night clubs, he had never before appeared on the "Great White Way". A one-man show is a form which has been fatal to other notable artists, and his was a one-man show in the most literal sense: the production consisted of a piano, a stool, a microphone, and Mr. Borge. Reviews after opening night were consequently awaited with some misgivings.

But the critics and public were "wowed!" Brooks Atkinson, in the *New York Times*, flatly announced that Borge was "the funniest entertainer in the world," and others were no less ecstatic. Here, in this collection, is Victor Borge's superlatively entertaining evening in the theater. The theater program consists of nineteen numbers, listed as follows:

1. Frankly
2. We
3. Don't
4. Know
5. What
6. Mr. Borge
7. Will
8. Do
9. But
10. We're
11. Sure
12. He'll
13. Keep
14. Us
15. Posted
16. From
17. Time
18. to
19. Time

NOTE: This Selection will be mailed to you automatically, if you are enrolled in the Broadway, Movies, Television and Musical Comedies Division. If you do not wish this record, please notify us by mailing the enclosed form.

Jerome Kern's

Roberta

A Sparkling Recording of one of Broadway's Greatest Musicals

Joan Roberts, Jack Cassidy, Kaye Ballard, Portia Nelson, Stephen Douglass, Frank Rogier with Chorus and Orchestra conducted by Lehman Engel. (Produced for records by Goddard Lieberson).

ML 4765 . . . \$4.98



Roberta, a Broadway classic—and twice produced for motion pictures—sparkles with some of showdom's greatest tunes. *Smoke Gets in Your Eyes*, *Yesterdays*, *The Touch of Your Hand*, *You're Devastating* are only a few of the wonderful songs that are today's great popular classics.

This tuneful Columbia show album contains the music of the original stage production plus two songs—*I Won't Dance* and *Lovely To Look At*—written for the first film version which starred Irene Dunne, Ginger Rogers and Fred Astaire.

An adaptation of Alice Duer Miller's "Gowns by Roberta," the plot itself deals with the inheritance of a Paris dress establishment by a young American football player and his subsequent romance with one of the employees. The original successful Broadway production in 1933 featured, among others, three up-and-coming players named Fred MacMurray, George Murphy and Bob Hope.

About the Cast in This Recording:

The cast assembled for this recorded production includes some of New York's brightest young stars. Joan Roberts was the first in a long succession of "Laureys" in *Oklahoma!* Stephen Douglass starred in *Carousel* in London and New York. Kaye Ballard, making her record debut, is one of the most engaging talents to be seen in night clubs, and scored a tremendous success in the London edition of *Touch and Go*. Portia Nelson, another artist famous for her night club work, is well known for her brilliant performance in Columbia's record version of *On Your Toes*. Jack Cassidy, who appears with Mary Martin in Columbia's record production of *Babes in Arms*, was featured in the leading role in the hit musical, *Wish You Were Here*, and Frank Rogier has toured America and Europe in the part of Mr. Gobineau in *The Medium*, a role he originally created on Broadway.

NOTE: This Alternate may be purchased in addition to or in place of the Regular Selection...and purchase counts toward Bonus record credit.



Brubeck Time

The Dave Brubeck Quartet featuring Paul Desmond CL 622 . . . \$3.95

The most exciting new jazz artist at work today

As Dave Brubeck tells it, they had just finished recording the raucous *Stompin' for Mili* (which is dedicated to Gjon Mili, the photographer, who was present at the session). "I would like," said Mili, closing his eyes and raising his hand expressively, "I would like to see Audrey Hepburn come through the woods . . ."

"Gee," said Paul Desmond, "so would I."

"One," said Dave, noticing the glazed expression about Paul's eyes, "two, three, four." And they just took off and played—and the result was a brand-new jazz gem, *Audrey*, created right then and there.

This story illustrates why jazz enthusiasts all over the country are fanatical followers of the Dave Brubeck Quartet. What makes their performances so exciting is that they employ improvisation beyond that used by any other jazz group today. Except for set beginnings and endings, the Brubeck Quartet improvises with complete freedom and daring. This, together with a teamwork rarely paralleled in the entire field of music, makes each of their performances a completely shaped work of art. It's no cause for wonder that the Dave Brubeck Quartet is the jazz sensation of the hour!

One of Brubeck's favorites, *Brother, Can You Spare A Dime* is in this recording. In the arrangement of *A Fine Romance* the group has used a method of superimposing a theme on a theme, a "row, row, row your boat" type of construction. They have retained the true flavor of the original Fats Waller composition in *Keepin' Out of Mischievous Jeppers Creepers*, on the other hand, is just a "natural". *Pennies From Heaven*, a great improvisation, is a one shot version of an old standard which turned out exceptionally well. *Why Do I Love You* is another brilliant first take.

Jazz lovers will find this one of the most rewarding of all the Brubeck recordings. The musicians were apprehensive about doing a formal studio session, but in Columbia's famous 30th Street studio they met with a small and appreciative audience which helped to create a night club atmosphere. The results are already being acclaimed by the top jazz critics.

NOTE: This Selection will be mailed to you automatically, if you are enrolled in the Jazz Division. If you do not wish this record, please notify us by mailing the enclosed form.

. alternate selection.

Benny Goodman

1937-38 JAZZ CONCERT NO. 2—Vol. 1

Featuring Harry James,
Lionel Hampton, Gene Krupa,
Teddy Wilson and Ziggy Elman.

ML 4590 . . . \$4.98



Top performances of the greatest
swing band in jazz history.

Here is the same all-star Goodman Trio, Quartet and Orchestra—Harry James, Lionel Hampton, Gene Krupa, Teddy Wilson, Ziggy Elman, Jess Stacy, Chris Griffin, and all the rest of the great musicians who helped Benny make “swing” a household word in the thirties. These recordings are made from “air checks” of actual late evening broadcasts during 1937 and 1938—the heyday of Goodman and his group, when they were making jazz history. They play with the fire and abandon which swept the U. S. twenty years ago, inspired by the applause and cheers of the fans who worshipped them the way jitterbugs and bobby-soxers have never idolized any other band before or since.

The Swing Hits of the Thirties

Here are some of the greatest pop tunes of the thirties, played as only Goodman & Co. could play them. There is the famous *Moonglow* with tender improvisations by Goodman, Wilson, and Hampton; there is *Ridin’ High* in which Harry James splits solo honors with Goodman. The entire band is the star of Irving Berlin’s beautiful *Always*. *Sweet Leilani* (which won the Academy Award in 1937) features the Trio, with Krupa coming into his own with his inspired tom-tomming.



Here too is *Down South Camp Meetin’* whose great last chorus never failed to whip the audience into a happy frenzy. (Listen for the joyful customer who suddenly cries out, “What a band!” We debated for a while about cutting this out, because we thought people might think we had dubbed it in!)

. . . and the Jazz Tunes of the Twenties

There are jazz classics from the twenties here too—*Sugar Foot Stomp* and *I’m a Ding Dong Daddy from Dumas* and the immortal *St. Louis Blues*—all played with the unique Goodman combination of passion and impeccable technique. There are *Nagasaki*, in a whirlwind rendition, and *Sometimes I’m Happy*, a superb example of Goodman’s “quiet” style.

The other selections include *Roll ’Em*, *I Hadn’t Anyone Till You* (with vocal by Martha Tilton), *The Sheik of Araby*, *Peckin’ Sunny Disposish*, *Vibraphone Blues*, (vocal by Lionel Hampton), and the nostalgic *Nice Work If You Can Get It* . . . each stamped with the authentic trademark of the greatest swing master of them all!

NOTE: This Alternate may be purchased in addition to or in place of the Regular Selection . . . and purchase counts toward Bonus record credit.

News from COLUMBIA RECORDS DEALERS

ABOUT NEW RELEASES AND RECORDS OF SPECIAL
INTEREST . . . ALL AVAILABLE AT YOUR LOCAL DEALER



Bravo!

Philharmonic-Symphony Orchestra of New York
Andre Kostelanetz conducting CL 758

March from The Love For Three Oranges (Prokofiev); *None But The Lonely Heart* (Tchaikovsky); *Circus Overture* (Toch); *Menuet du Quintette* (Boccherini); *March Miniature* (Tchaikovsky); *Vocalise* (Rachmaninoff); *Masquerade Suite* (Khachaturian)

Concert audiences shout "Bravo!" whenever Andre Kostelanetz conducts these exciting encores. And you'll find yourself shouting "Bravo!" too as you listen to this richly varied program of popular favorites.



Vivaldi: The Seasons, Op. 8

Philharmonic-Symphony Orchestra of New York
Guido Cantelli conducting
John Corigliano, solo violin ML 5044

Vivaldi's delightful musical story of the four seasons is as fresh today as it was 200 years ago! Merry dance tunes, bird songs, gentle breezes—even thunder and lightening—are all in this sparkling "music almanac" . . . brilliantly conducted by Guido Cantelli in his first recording for Columbia Records!



Songs of the West

The Norman Luboff Choir CL 657

All the beauty, grandeur and haunting loneliness of the West echo through these songs as performed by the stirring Norman Luboff Choir. Included are *Bury Me Not on the Lone Prairie*, *Red River Valley*, *Streets of Laredo*, *Home on the Range*, other Western classics.



J. S. Bach: Toccata in D Minor

played by E. Power Biggs on 14 notable
European Organs of the past five centuries
ML 5032

One of the master organists of our time performs the stunning *Toccata in D Minor* on fourteen of Europe's greatest organs, displaying each organ's own "voice," color and personality in thrilling contrasts of sound. An amazing adventure in high fidelity recording!



The Greatest Moments in Sports

**Produced by Bud Greenspan
and James Hammerstein ML 5000**

The most exciting history-making moments in sports that have become today's legends. Here are the actual voices of the great personalities who made these legends — Lou Gehrig, Babe Ruth, Knute Rockne, Grantland Rice, Jack Dempsey, Gene Tunney, Joe Louis and many more — with narration by the top sportscasters in the country.



A Square Talk on Popular Music and

Survey of Singing from Madrigals to Modern Opera

**Anna Russell, International Concert
Comedienne with Jimmy Carroll
and his Miserable Five ML 5036**

The first lady of the Kingdom of Hilarity does it again! With seeming ease Anna Russell sings as badly as she possibly can and adds to the 'decline and fall of the popular song' with side-splitting accuracy. You will be convulsed by her coloratura clowning and broad humor as she satirizes various types of singing from madrigals to modern opera.



Girl Meets Boy

A Story in Music

**with Peggy King, Jerry Vale, Felicia Sanders and
Percy Faith and his Orchestra CL 713**

Eleven top tunes tell the timeless story of romance — *The Boy Next Door*, *Let's Fall in Love*, *All I Do is Dream of You*, *Temptation*, and others. Top vocalists Peggy King, the "heroine", Jerry Vale, the "boy next door", and Felicia Sanders, the "other woman", plus Percy Faith and his Orchestra — weave a magic spell of young people in love.



Music for Her

Percy Faith and his Orchestra CL 705

Music that sings of romance and tenderness — music for her — enriched by the orchestral magic of Percy Faith and his Orchestra. Included are these lovely favorites — *You'd Be So Nice to Come Home To*, *I'll Be Seeing You*, *The Nearness of You*, *I'll See You In My Dreams*, *I Concentrate on You*, *The Way You Look Tonight* and six more.

Visit your local record shop often to keep up-to-date with the wealth of recorded entertainment released regularly by Columbia Records, originators of the modern long-playing record.

special feature article

**One of the world's
foremost conductors**

Dimitri Mitropoulos

A soft-spoken, craggy-faced man, who broods quietly over the works of obscure theologians, has managed to become one of the world's greatest conductors without ever raising his voice.

Brings Newness To Every Piece

Dimitri Mitropoulos has brought the famous Philharmonic-Symphony Orchestra of New York such freshness and verve that many concert goers and record buyers feel they are hearing familiar pieces for the first time. Outwardly he is as tender as St. Francis feeding the birds, but in music there is a turbulence in him. He is interested in agitation, force, movement and color. Typical of his breathtaking performances is this month's Classical Selection.

A Greek by birth, Dimitri Mitropoulos comes of a family of priests and monks. This probably accounts for his ascetic life and his concern for art in relationship to humanity. He abandoned the idea of becoming a monk, he says, because the Greek Church forbids the use of musical instruments in its ritual.

Conductor, Pianist, Composer

Born in Athens in 1896, Dimitri Mitropoulos' early studies were at the Conservatory of his native city; later he studied in Berlin. For a number of years he was the permanent conductor of the Athens Symphony. A virtuoso pianist and gifted composer, he was uncertain as to the goal he should pursue, but once he started to conduct, he knew he had found his medium.

Made American Debut in 1936

His official American debut was in 1936. Since then, he has been an outstanding



Photo: Fred Plaut

personality in the musical life of this country. From 1937 until the Spring of 1949 his activities were centered in the Midwest where he was Musical Director of the Minneapolis Symphony, but frequent engagements with other major orchestras soon developed a devoted public all over the world.

Now Director of New York Philharmonic

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